

The Classical Bulletin

Published monthly from November through April by the Department of Classical Languages at Saint Louis University, Saint Louis 8, Missouri. Subscription price: \$2.00 a year. Entered as second-class matter at the Saint Louis, Missouri, Post-Office under the Act of March 3, 1879.

VOLUME 32

JANUARY 1956

NUMBER 3

Queen Mary's Necklace of Greek Gold Coins of Arsinoe II

In September, 1954, when I visited the Victoria and Albert Museum, South Kensington, London, I saw the wonderful display of Her Majesty Queen Mary's art treasures in several rooms. I noticed on exhibition Queen Mary's necklace of twelve similar gold octadrachms of Arsinoe II, with a thirteenth, in the middle, on which is the letter *theta* instead of *kappa*. They are not mentioned or illustrated in the two catalogues of the exhibition.¹ Queen Mary had spoken of these coins to me, as among her most precious possessions, some years ago, when I met her at a reception she gave in Buckingham Palace in 1939, for the International Congress on Fine Arts, to which I was a delegate from the College Art Association.

There are many such coins in museums in Europe and America² and in the hands of dealers such as Charles Morley, Herbert Cahn in Basel, and others. I have one (figures 1 and 2), among my gold Ptolemy octadrachms, which I reproduce here (weight 420 grs., diameter 0.02 m. or 1 inch, thickness 0.002 m.).

In the case of Queen Mary's necklace, I am much indebted to Comptroller Nugent of the Lord Chamberlain's office, who gave permission to the official photographer of the Victoria and Albert Museum to reproduce these coins for me to publish (figure 3).

Another in my collection is like that in Miss Margarete Bieber's excellent new volume on *The Sculpture of the Hellenistic Age* (New York 1954), figure 308 of her volume. This is a brother and sister type, inscribed *θεῶν ἀδελφῶν*, and has on the obverse heads of both Ptolemy and his sister Arsinoe.³



Figures 1 and 2. Obverse and reverse of gold octadrachm of Arsinoe II; in the Robinson Collection.

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Portrayal of Arsinoe II

Whereas on the Ptolemaic gold coins the male heads are realistic, the female heads, as on our coins, are idealistic, with a sort of "Greek" profile, with a straight line for forehead and nose. This blending of realism and idealism is characteristic of early Hellenistic coins. The head of the veiled and crowned Arsinoe II on the obverse is within a worn border of dots, wearing stephane and diadem, with part of a spear in the background of her left shoulder, earrings in her ears, and the horn of Ammon below her ear. Behind the head is a large *K*, meaning ten years after her death and her translation. She is distinguished from the earlier types of Ptolemy II (285-246 B.C.) and Ptolemy III by higher relief in somewhat poorer style. The features of the face, with Greek profile and wavy hair, differ from those of Arsinoe II herself; and so some scholars believe that they were meant to represent a later personage, the mother of Ptolemy VI Philometer, Cleopatra I, who for eight years of the king's minority held the throne as Queen-Regent.

Arsinoe II, however (316-270 B.C.), had a lively life as an extremely energetic, intriguing queen, fond of power. She was an amazing woman, "whose vitality and abilities must have appeared superhuman," as Mrs. Thompson says. She was the

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daughter of Ptolemy I Soter and Berenice.⁴ Her first marriage was to Lysimachus, king of Thrace, in 299 or 298 B.C. Lysimachus had divorced the Persian Amastris to marry Arsinoe; and his son, like Hippolytus, rejected the advances of the young queen, his stepmother. Lysimachus was really in love with Arsinoe, so that she was able to get out of the old

Ceraunus, who, however, very soon exiled Arsinoe to Samothrace and murdered two of her three children by Lysimachus, namely, Lysimachus the younger and Philip. Her older son, Ptolemy, escaped, and Ceraunus was later killed by the Gauls. Arsinoe then went to Egypt, in 278 or 277 B.C. (some say 276-275).⁵ There, in the winter of 276-275, contrary to Greek

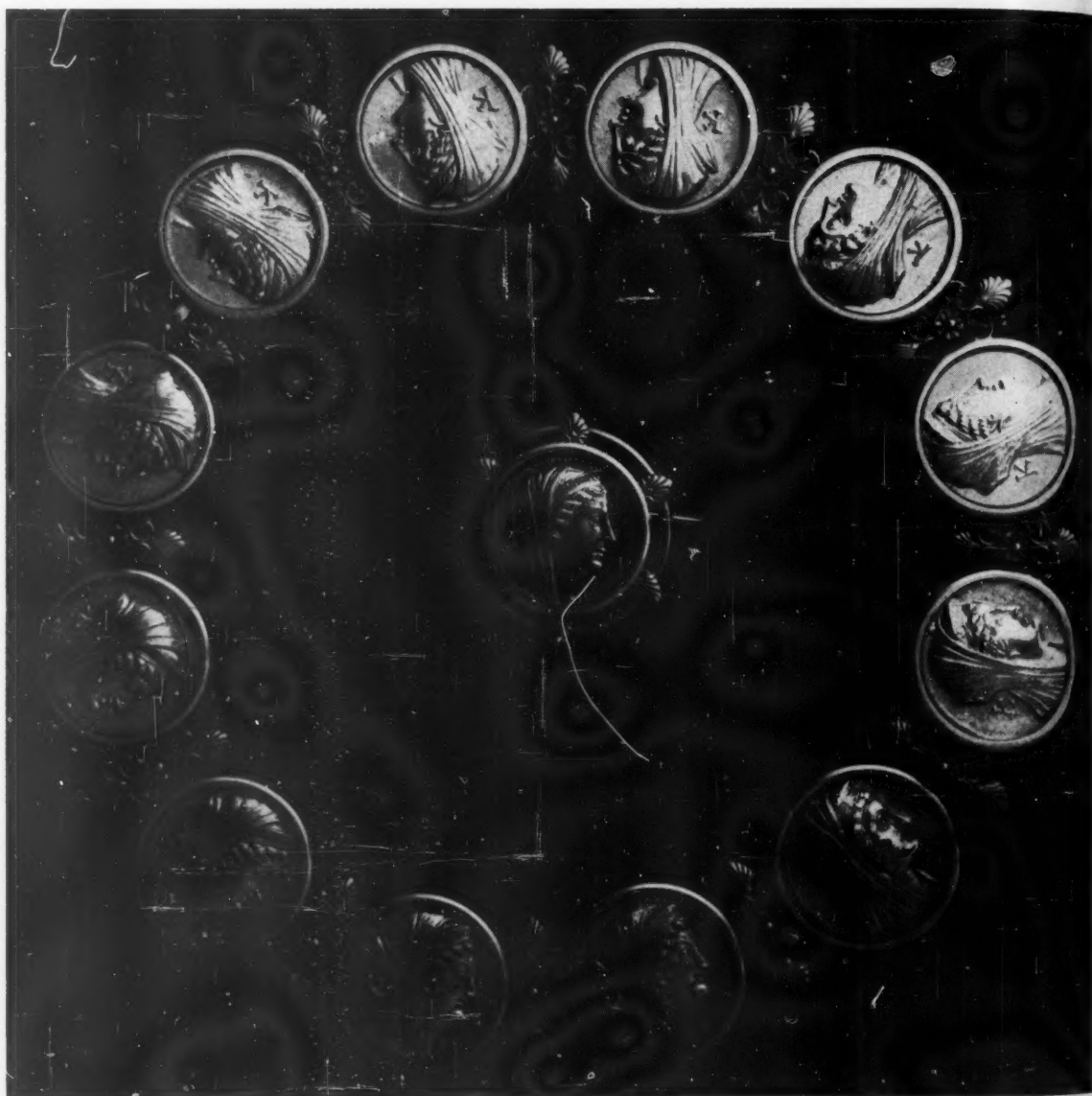


Figure 3. Queen Mary's Necklace, in the Victoria and Albert Museum, London; reproduced by permission of Her Majesty, the Queen. Copyright reserved.

man whatever she wanted. He gave her the cities of Heracleia, Tius, Amastris, and even Cassandreia near Olynthus in Macedonia. In her honor, he changed the name of Ephesus to Arsinoe.⁵

Later, Arsinoe fled from the conqueror Seleucus to Cassandreia. There, in 281 B.C., she was courted and briefly wedded to her stepbrother, Ptolemy

custom but in accord with custom allowed in Egypt she was married to her own brother, Ptolemy II Philadelphus, who banished to Coptus his former wife, Arsinoe I, on the charge that she had plotted to kill him. The new queen adopted as her own one of the children of her husband's earlier union, Ptolemy III Euergetes.

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At the time of this third marriage, Arsinoe II was forty years old, and Ptolemy II was some eight years younger. She had "beauty, brains,⁸ and boodle"—the last named in the form of a dowry of the Greek cities on Ionia and the Phoenician Marathus. She was very canny and a great diplomat; and she was much beloved by her husband, who named after her several cities, changing the name of Methana to Arsinoe, including Arsinoe in Crete, and showing his appreciation on a stele of 266 B.C. (IG II 332). A whole section of Egypt, the Fayûm, was called Arsinoitis; here, according to a papyrus,⁹ there was a temple of Berenice and Aphrodite Arsinoe. The energetic queen reorganized the army, went with it on expeditions, and won the Syrian war (ca. 276-271 B.C.).

Arsinoe's Fame in Life and Death

While she was still alive, in 274 B.C., she ruled, as βασιλισσα, with Ptolemy her husband and was also called θεὰ φιλάδελφος. The surname *Philadelphos* belonged originally to Ptolemy II, but Arsinoe took it over; it was not only a title but meant "she who loves her brother" long before it meant "he who loves his sister." Thus on the reverse of Queen Mary's coins, as on mine, within a border of dots, we have the double cornucopiae or δινερας,¹⁰ with fringed and fluttering fillets left and right, full of fruits, or rather vases, at either side of two obelisks, with an altar with horns between them. A bunch of grapes hangs down on either side. Ribbons float down, looking like asps with three-pronged tails. On either side, from left to right, is the inscription Ἀρσινόης Φιλαδέλφου in capital letters, except for the small omicron. They have the forms used in the third century B.C., with knobs at upper and lower ends.

Arsinoe was often called Aphrodite and after her death, on July 9, 270 B.C., was worshipped at Memphis and elsewhere as *Philadelphos*. In Alexandria and Memphis, even before her death, her brother had erected temples called *Arsinoeia* to her as a goddess who loved her brother.¹¹ The cult differed from that of the θεοὶ ἀδελφοί, which included brother and sister. It was different, too, from the cult in the small temple of Arsinoe Aphrodite, which an admiral erected at Mount Zephyrion near Alexandria.¹² A famous round building was dedicated to Queen Arsinoe on Samothrace, which I visited on a cruise I conducted with some two hundred and twenty persons in the summer of 1954. There we saw the wonderful new museum with architectural restorations. An inscription, which Professor Lehmann showed me, has the name *Ptolemy* instead of *Lysimachus* on the architrave of the Arsinoeion.¹³

In Athens, in front of the Odeum¹⁴ excavated by the Americans, stood a statue of Arsinoe not yet

found. The scholiast on Theocritus¹⁵ calls Arsinoe ἄτεκνος, "childless," in her union with Ptolemy II Philadelphus; but from papyri it would seem she had a child who died young.

Arsinoe in Theocritus

Our gold coins seem to be dated ten (*K*) years after Arsinoe's death in 270 B.C.—though some have a Θ rather than a *K* (like the one in the center of figure 3). This would put them in 261 or 260 B.C., when a new era started. Such coins¹⁶ were so popular that the type was continued for a hundred and fifty years, down to the days of Ptolemy X Alexander (140-88 B.C.). I believe that my coin dates from 261 or 260 B.C. and is not one of the copies, which are cruder and coarser, and which show the features degenerated into those of a hag.

On the original coins, Arsinoe is no longer irritable, with face drawn, chin sagging, eyes protruding, as if she had thyroid aberrations, as Jacobsthal says (*JHS* 48 [1928] 242). She has become divine. As Mrs. Thompson (*AJA* 59 [1955] 204) says, "The stout matron becomes the regal dowager, as the cheeks grow smooth, the nose delicate, the expression gracious and benign. We catch a glimpse of the large flashing eyes, the long arrogant nose, the sensuous mouth, the imperious chin."

It was at the time of these coins that Theocritus wrote his famous panegyric, *Idyllium* 17:¹⁷

In weight of wealth indeed none is his peer:
Gold pours into his palace day by day
From every side. And many a targeteer
Harnessed in bronze strides clanging on his way
To guard the border from the outland foe
So that in peace the peasantry may toil.
Never the land has known, nor shall it know
While Ptolemy is king, her sacred soil
Invaded, nor does pirate sail the brine
Who has from shore of Egypt lifted kine.

The king himself, with fair and flowing hair,
Often is seen to hurl the Parthian lance;
And well he knows for kingdom how to care:
Hold heritage, and his estate advance.

Not in his house lie heaps of hoarded gold
Like stores of toiling ants, but some he sends
To holy shrines, and some in manifold
Largesse he gives—to kings, to towns, to friends;
And never hard comes to a festival
And hymns the god in lyrics clear and shrill
But Ptolemy receives him in his hall,
And grants him guerdon worthy of his skill.

And so the minstrels, sweet interpreters
Of Muses, praise in song the generous king
In fair return for favors he confers—
To rich man what could hap a goodlier thing
Than win like Ptolemy a great renown
By gifts to those that can his deeds proclaim?
Where now is treasure vast of Priam's town
Which the Atreidae took? and yet their fame
Abides in verse resounding with the roar
Of waves that beat on an eternal shore.

In footsteps of his father printed clear
On sands of time the Great King onward goes.
To mighty sire and to his mother dear
Shrines hath he built in gardens of the rose,
And set therein their images, of fair
Gold-ivory wrought, that men to them may turn

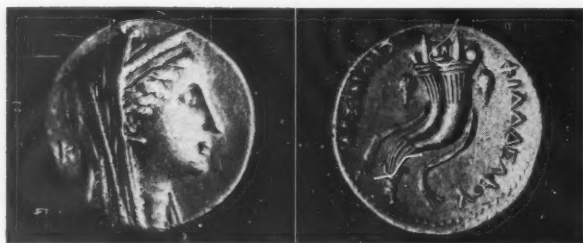
And find relief from their distresses. There
Upon the ensanguined altars offerings burn,
Fat thighs of kine, gifts of himself and queen,
Than whom, O King, no truer wife was known,
As earth no nobler lord than thee has seen—
Another Zeus and Hera on the throne.

So may for you, as for the Olympian pair,
One bed be strown by Iris, virgin fair.

And so farewell, O Ptolemy; O Queen, to thee farewell!
Of all your virtues and your deeds as gladly do I sing
As of the other gods, and truth shall in my paeans dwell
That men unborn shall hold them sooth. Yet know,
O mighty King,
O gracious Queen, remember, not in you the sources lie
Of greatness and nobility—these spring from Zeus
on high.

Famous Queen in Famous Art

Ancient coins were works of art as much as sculpture or architecture or vases. These glorious gold coins of Arsinoe are as fine as any of our former twenty-dollar gold coins,¹⁸ but of purer gold and of better beauty. Here is another lesson to learn from the Greeks, and from modern times, in which we see



Figures 4 and 5. Obverse and reverse of silver decadrachm of Ptolemy III Euergetes, in the Robinson Collection.

the great Queen Mary prizing such coins. Why is there not more interest in the things Greek and in the "continuing modernity of the ancient Greeks"?¹⁹

Their workmanship in silver coinage, too, was equally arresting; as a single example, there is the beautiful silver decadrachm I recently acquired of Ptolemy III Euergetes (figures 4 and 5).²⁰ As Plutarch would say, whatever the Greeks did, they did for all time:

Works are especially admired as having been made quickly but to last long. For every particular piece of his work was immediately, even at that time, for its beauty and elegance, antique, and yet in its vigor and freshness looks to this day as if it were just executed. There is a sort of bloom of newness upon those works of his, preserving them from the touch of time as if they had some perennial spirit and undying vitality mingled in the composition of them.²¹

Head²² says: "The deification of Arsinoe II was a master-stroke of financial policy. Involving as it did the diversion into the royal treasury of a rich stream of temple dues, it seems to have led to a complete reorganization of the coinage." Seltman²³ likewise says: "Arsinoe was given a place in the cultus of existing temples, a stroke of policy which placed in the hands of the royal treasury large funds from temples that were forced to adopt her cult."²⁴ In her honor great quantities of golden octadrachms and

silver decadrachms were coined from the proceeds of this treasure."

Cities and streets were named for her.²⁵ Eratosthenes, according to Athenaeus,²⁶ wrote her biography. Callimachus²⁷ composed a dirge in her honor. Catullus,²⁸ in his adaptation of Callimachus' *Coma Berenices*, seems to refer to a statue (*ales equus*) of Arsinoe borne to heaven on a phoenix.

David Moore Robinson

University of Mississippi

NOTES

1 *Queen Mary's Art Treasures* (London 1954). 2 Cf. for example S. W. Grose, *Fitzwilliam Museum: McClean Collection of Greek Coins* (1929) 3.9775, pl. 364, 3. Very similar to my coins also are some in the Newell Collection in the American Numismatic Museum in New York. Cf. *infra* (n. 3) for further examples. 3 Cf. *Mon. Piot* 47 (1953) figs. 7, 22; Mrs. Homer Thompson, *AJA* 59 (1955) pl. 55, figs. 5, 6; Imhoof-Blumer, *Porträtköpfe* (Leipzig 1885) pl. 8, fig. 3; Svoronos, *Münzen der Ptolemäer* (Athens 1904) 3, pls. 15-16, 26, 11; *Tà νομίσματα τοῦ κράτους τῶν Πτολεμαίων* (Athens 1904) III 73, 745; Poole, *Catalogue of Coins in the British Museum: The Ptolemies* (London 1883) XXXVIII 42 f., 43, 10 like mine, pl. 7.1 and 3—only on the coins of Arsinoe II do we have a ram's horn: see Mrs. Thompson, *op. cit.* (*supra*, n. 3)—pl. 8.4, 9-10 (later), 13-10; E. T. Newell, *Royal Greek Portrait Coins* (New York 1937) 86, pl. 15, figs. 1-3, 91, fig. 11 (a duplicate of that reproduced in fig. 2); W. Schubart, *Die Antike* 13 (1937) 276, fig. 2; Seltman, *Greek Coins* (London 1955) 241, pl. 58.6 (dated ca. 270 B.C.). At one time only four examples of the gold octadrachms of Arsinoe and of Ptolemy II Philadelphus with \mathbf{K} and thunderbolt below the cornucopiae were known (cf. *Catalogue of Coins in the British Museum: The Ptolemies*, pl. XV.5); Svoronos, *op. cit.* (*supra*, n. 3) 523, 945, 946. One is from the Jameson Collection, 1810—*Harlan P. Smith Collection of New York* (London 1905) 354. A fourth was published by the late Mrs. Agnes Baldwin Brett, *American Numismatic Society Museum Notes* 5 (1952) pl. II, 12. Cf. now Mrs. Brett's *Museum of Fine Arts, Boston, Catalogue of Greek Coins* (Boston 1955), for gold octadrachms: nos. 2267 (with \mathbf{H} , dated 264 B.C.), 2268 (with \mathbf{K} like ours, 261 B.C.), 2269 (with \mathbf{M} , 259 B.C.) pl. 108, 2276 (with \mathbf{BB} , 245 B.C.), enlargement pl. 113, 2285-2286 (with \mathbf{A} , 221 B.C.), 2293 (with \mathbf{K} , 172 B.C.), 2298 (with \mathbf{K} , 134 B.C.) pls. 109, 110. The one from the Jameson Collection, struck at Kition in Cyprus, is illustrated in *Vente aux Enchères Publiques II* (Jan. 24, 1953), published by *Münzen und Medaillen* (Basel), pl. III, 86. No. 87 is a fine example, once in Berlin, struck at Ake, with \mathbf{AE} in the field; cf. Svoronos, *op. cit.* (*supra*, n. 3) 779. No. 88, struck at Alexandria, has \mathbf{N} (13) behind the head (258 B.C.). Svoronos, *op. cit.* (*supra*, n. 3) 77, pl. XV.5, thought that the coins with \mathbf{K} belonged to Keryneia, but that was a fourth-century kingdom and not a mint; see *Catalogue of Coins in the British Museum: Cyprus*, pp. XII-XX, CXII. More probably the \mathbf{K} on these four coins with the thunderbolt refers to the mint at Kition in Cyprus. Our coins with \mathbf{K} surely refer to the tenth year (\mathbf{K}) after Arsinoe's death (261 B.C.). Mrs. Brett, in *American Numismatic Society Museum Notes* 5 (1952) 3, pls. I and II, illustrates one such, undated, before it was decided to start a dated series; one with \mathbf{H} (264 B.C.); one with \mathbf{O} (263 B.C.); one with \mathbf{I} (262 B.C.); two (pl. 1, 6 and 7) like mine with \mathbf{K} (261 B.C.); one with \mathbf{M} (259 B.C.); two with \mathbf{E} (257 B.C.). Last summer I saw in the Cabinet des Médailles in the Bibliothèque Nationale in Paris a gold octadrachm of Arsinoe like mine, with a \mathbf{K} , another with \mathbf{O} , another with no letter, one of Arsinoe I with \mathbf{K} , and also a tetradrachm of Arsinoe with \mathbf{K} . Cf. also Kricheldorf, *Münzen und Medaillen: Gold-Münzen der griechischen Welt* (Stuttgart, Auktion 15, Oct. 1955) 29, no. 556 (with \mathbf{KK}); *Vente aux Enchères Publiques XIII* (Basel, June 17-19, 1955) no. 1220, a decadrachm with \mathbf{AA} (thirty-five years after the death of Arsinoe, 235 B.C.); from the collection of Imhoof-Blumer. For a hoard of 112 octadrachms of Arsinoe found in Egypt, cf. Edde, *Bollettino di Numismatica* (1905) 129. 4 Paus. 1.7.1. Cf. Macurdy, *Hellenistic Queens* (Baltimore 1932) 111-130; *RE* sub verbo "Berenice"; *RhM* 38 (1883) 384-393; *CAH* VII 703; *JHS* 46 (1926) 161. 5 Strab. 14.640. The earliest coins with

Hellenic Elements in the Dialogues of Saint Augustine

J. Kornis fittingly adapted the sentence of H. S. Maine: "Except the blind forces of nature, nothing moves in this world which is not Greek in its origins."¹ M. Grabmann's famous judgment opposed this observation in some respect: "In regard to Patristic texts, however, the Platonism of the Fathers of the Church as an historical construction appears as an hypothesis without foundation."²

This question is particularly interesting and important in regard to Saint Augustine. The bishop of Hippo often stated his preference for Platonism³ and we can agree with the historians that Neo-Platonism was his favored philosophy.⁴ Nevertheless, it seems to us that a number of authors exaggerate the Neo-Platonism of Saint Augustine.⁵

"St. Augustine had a profound knowledge of the Neo-Platonic doctrines, thanks to the translations of Victorinus."⁶ Since Saint Augustine mentioned that Victorinus "translated some Platonic writings,"

some authors conclude that Victorinus translated the whole *opus* of Plotinus. As a matter of fact, we possess no documentary proof at all that this translation ever has been made.

Influences Impressing Saint Augustine

In our estimation, besides Manicheism, Cicero, Saint Ambrose, and Platonism made a deep impression upon the young philosopher. His psychological approach to philosophy was typically Roman and not Greek. All Greek philosophers have a closed system: Epicureans, Stoics, Platonists, Pythagoreans, are not only in separate schools, but almost in separate worlds. One can not become another.

Cicero was interested in philosophy as far as philosophy was useful. But his life and his works state plainly that philosophical problems, search for principles, methodical inquiry, and systematic organization remained for him a matter of unimportance—and many times a ridiculous effort. As a Roman he did not "dream" theories; he was interested in practical values. Therefore, he became an eclectic and a compiler.

Saint Augustine similarly used Greek philosophy with Roman practicality. His favored authors were Basil, Philo, and Origen.

"From the time of Augustine to the present day, Neo-Platonism has always been at home in the Christian Church."⁷ A statement like this does not take into consideration the characteristics of Roman philosophers. Augustine was a practical and rationalistic Roman. The burning love of truth directs his philosophical inquiry.⁸ The ethics of Greek philosophers was focused on happiness and on the aesthetical search for beauty; for the young Augustine the aim was to possess truth.⁹ Thus, for him, philosophy became important as a guide sealed with the authority of Christ.¹⁰ The typically Greek conclusion stopped at the love of wisdom. But detachment, tranquillity, and even life itself, are not the ultimate end of man, as Augustine's Hellenic ancestors assumed, but they are means to the ultimate end; and philosophy itself becomes a means to achieve the purpose. Under the powerful consequence of this superb and excellent goal, philosophy becomes the handmaid of truth.¹¹

Contrasts of Augustine with the Greeks

Plato believed in the existence of the world of ideas, Plotinus in the existence of emanation. Except the Cappadocians in the East, Augustine was the first to realize that ontologically and logically both of these theories were believed superstitiously, and did not exist. This discovery gave the last blow to the dying Hellenic world.¹² He made it clear that the intelligible and the visible world equally origi-

(Concluded on page 31)

the head of Arsinoe II are those of Ephesus (286-280 B.C.), when Arsinoe was only a little over thirty years of age: Svoronos, op. cit. (*supra*, n. 3) 3, pl. 26.11.15, 4.39-90; Koch, *Zeit. Num.* 34 (1923-1924) 80-106. 6 Seltman, op. cit. (*supra*, n. 3) 241: "in 280 B.C." 7 Cf. Memnon, in Müller, *FHG* III 534.14; *ὁς πάριον τοῦτο τοῖς Αἰγυπτίοις*. It was the principle that "the king can do no wrong." Cerny, *JEG. Arch.* 40 (1954) 23-99, thinks that consanguineous marriages were for royalty only and not common practice. 8 Cf. Jacoby, *FGH* IIIB (1950) 342; Müller, *FHG* VII 3.530: *ἡ γὰρ δεῖνὴ περιελθεῖν ἡ Ἀρσινόη*. 9 Mahaffy, *Flinders Petri Papyri* 1.21.7. Cf. Kiessling, "Zum Kult der Arsinoe im Fayûm," *Aegyptus* 13 (1933) 542-546. 10 One should not write *cornucopia* for the singular, but *cornucopiae*, "horn of plenty." 11 Cf. Plin. *HN* 34.148, 36.68, 37.108. 12 Strab. 17.800. 13 Cf. Lehmann, *AJA* 44 (1940) 337; *Hesperia* 20 (1951) 11, pls. 1 and 2; A. Conze, A. Hauser, O. Benndorf, *Neue archaologische Untersuchungen auf Samothrake* (Vienna 1880) 2, fig. 34, where Wilamowitz already suggested that the name "Lysimachus" was wrongly restored and substituted the name "Ptolemy." 14 Paus. 1.8.6, 9.31. Mrs. Homer Thompson published a portrait of Arsinoe II in *AJA* 59 (1955) 199-206, pls. 54-55 (a small Egyptian basalt head in the Collection of Sisilianos in Athens). For Arsinoe's friendship with Athens, cf. Alexis, *frag.* 244. 15 *Id.* 17.128 16 Cf. Svoronos, *Tà νομίσματα τῶν Πτολεμαίων* (Athens 1908) IV 83-95; *Les monnaies de Ptolémée II qui portent dates* (Brussels 1901) 7, pl. 1, 1.3.5.7, no. 17, 95-137; for the translation, cf. D. M. Robinson and M. Miller, *The Greek Idylls* (Lexington, Kentucky, 1926) 168-170. 18 Cf. some gold coins just given to the University of Alabama, and the collection of John Garrett lately bequeathed to the Johns Hopkins University, and the numismatic collection of Arthur Stewart and Eliasberg in Baltimore. 19 Cf. my article in *CJ* 50 (1954) 109-114. 20 From an auction in Stuttgart, October 15, 1955: weight, 35.25 g., better than Svoronos 945 (London), with a divine-looking and no longer a secularly realistic portrait, dated by *KK* (*K* at left worn) as 237 B.C., thirty-three years after her deification in 270 B.C. I have already had from the Megalopolis Hoard two such decadrachms (one with *EE* and another with *ΣΣ*, 242 and 229 B.C.). I published them in *American Numismatic Society Museum Notes* 4 (1950) 24, pl. VI, 39, 40. 21 Plut. *Per.* 8 (John Dryden's translation). 22 *Historia Numorum* (Oxford 1911) 850. 23 Op. cit. (*supra*, n. 3) 242. 24 Cf. A. D. Nock, *Harv. Stud.* 41 (1930) 4-8. 25 Cf. *CAH* VII 704-705; Ferguson, *Hellenistic Athens* (London 1911) 175; Tarn, *Hellenistic Civilization* (London 1930) 159. 26 7.276-277. 27 Cf. Pfeiffer, "Arsinoe Philadelphos in der Dichtung," *Die Antike* 2 (1926) 161-174. 28 66.51-56; Mrs. Thompson, op. cit. (*supra*, n. 3) 200-201.

The Classical Bulletin

Published by the Department of Classical Languages
at Saint Louis University

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Volume 32 January 1956 Number 3

EDITORIAL

Rhetoric—Bane and Boon

The fierce fulminations against rhetoric and rhetoricians, sophistry and sophists, heard in the pages of an Aristophanes and a Plato, are not without reflection in many ages of world history. In literary composition, rhetoric especially has been excoriated with an intensity and ruthlessness surprising to the reader—unless, of course, one takes the trouble to view these assaults in the light of their circumstances. For context, as always, is a mighty force in genuine interpretation.

Webster's *New International Dictionary* (Springfield, Massachusetts, 1925) has, in part, under *rhetoric*: "skillful or artistic use of speech; skill in the effective use of speech"; and "artificial elegance of language, or declamation without conviction or earnest feeling." And John Franklin Genung, in his *The Working Principles of Rhetoric* (Boston 1900, p. 1), says simply: "Rhetoric is the art of adapting discourse, in harmony with its subject or occasion, to the requirements of a reader or hearer"—though he notes, on *discourse*, that he will use the term "to denote any coherent literary production, whether spoken or written."

The association of rhetoricians and sophists, in fifth- and fourth-century ancient Greece, came about from an understandable interchange of methods between the two groups, and from the fact that, at times, the distinction of the one from the other was perhaps almost academic. Yet for the associations of language and its use throughout the centuries, it is rather the rhetoricians with whom we are concerned.

To Aristophanes, as in his *Nubes*, sophistry was a dreadful thing because it overthrew traditional conventions and "made the worse appear the better

cause"—aided in both, of course, by a skillful use of language. To Plato, rhetoric was objectionable for many reasons, not the least of these being its professed ability "to persuade" without reference to the truth or falsity of that to which men were persuaded. Thus, in the *Gorgias* (459b), the Platonic Socrates, having been assured that, in a contest before a deliberative assembly, a physician would be worsted by a rhetorician if both were applying for the post of state-physician, sums up his bitter resentment in the words: *ὁ οὐκ εἰδὼς ἄρα τοῦ εἰδότος ἐν οὐκ εἰδέναι πιθανώτερος ἔσται*—"Then he who knows not before those who know not will be more persuasive than he who knows!" And Gorgias agrees that, in such a case, Socrates' conclusion would be correct.

Mere rhetoric, then, was, and is, a term of deep reproach. It suggests tinsel without substance, glossiness without depth. It leads, if we are to be unwary, to a longing for non-rhetorical language, for discourse, whether spoken or written, that is simple, unadorned, and direct. Actually, it would lead to a search for what is not, and can not be.

For rhetoric, in its simplest analysis, is merely a *way of saying*—a manner or means of utterance: less, in itself, than that which is said, yet capable of making what is said clearer, more forceful, more adorned. Rhetoric makes the difference, for example, as among: *who* are you?—*who are you?*—and *who are you?* And it would be difficult to express the question in a colorless evenness of voice, with a perfect absence of emphasis on any one of the three words. Rhetoric may be a *boon*, if it makes worthy speech more effective and more pleasing; a *bane*, if it attracts undue attention to itself, or even uses its artistry to deceive and so to make the false appear true.

To Plato, with his intense longing for truth, the obvious possibility that rhetoric might obscure truth gives point to his severe denunciation of rhetoric as a mere "knack" (*ἐμπειρία*), not an "art" (*τέχνη*); and to his assertion of the four genuine "arts" (*Gorgias* 464b-465e) of medicine and gymnastic for the body, and justice and legislation for the soul—as set against the four "knacks" of flattery: cookery, adornment, rhetoric, and sophistry. The "arts" are genuine, but the "knacks" are specious, pretending to be what they are not—with the result, for example, that as cookery is to medicine, for the body, so rhetoric is to justice, for the soul.

The *bane* of rhetoric, as opposed to its *boon*, is a thing always to be watched. Plato has put the warning in words of imperishable worth, incidentally himself using rhetoric with splendid effect. His searching examination remains a guide and a warning to all writers, everywhere.

—W. C. K.

Hellenic Elements in Saint Augustine

(Concluded from page 29)

nate from God.¹³ In his praise of the Platonists there is more rhetoric than conviction.¹⁴

Plato based his philosophy upon love, Aristotle upon justice; but that love of God and that justice of God as *amor caritatis* and *dilectio veritatis* is Augustine's new discovery again. Likewise, that the human soul has been created unto the image of God,¹⁵ that God is the life of the soul,¹⁶ that the mystery of the Holy Trinity sheds lustre upon the likeness of the human soul, were emphasized under the influence of Saint Ambrose.¹⁷

These basic thoughts of Augustine oppose and oust the theories of Plotinus (such as deification of the human soul,¹⁸ participation in the divine intellect,¹⁹ emanation,²⁰ monism²¹), and keep only the "useful" and "practical" details.

In comparison with this new Hellenic-Roman philosophy, the writings of Plotinus seem like an artificial composition expounding a doctrine and philosophy in a foreign language. In the writings of Augustine, the Hellenic influence can be clearly traced to Saint Ambrose, and does not involve any direct dependence on the Neo-Platonism of Plotinus. Augustine's own reference to Marius Victorinus shows that he derived his Neo-Platonism through Christian sources.²² Hence, we cannot regard it as possible that Augustine ever became distinctly a Plotinian Neo-Platonist; for he did not become a Platonist philosopher in the Greek sense of this term, and Neo-Platonism would have far less appeal for the young Roman rhetorician. In fact, no Roman could become a "superstitious" Neo-Platonist, for that would entail metamorphosis of spirit into a Greek mould and a superstitious belief in the ancient love of wisdom.

Hellenism had constructed the pulpit from which Saint Augustine began to expound the doctrine of the new era, the doctrine of love. Henceforth, love of wisdom would not be propounded as an ultimate good; it is to be a path toward the love of God and fellow men. This doctrine is neither wholly Hellenic nor Roman in tone or content; it is the Christian synthesis of both, the perennial divine and human wisdom, the science of truth.

The bishop of Hippo witnessed the sunset of Hellenism without anguish or sorrow,²³ for the com-

ing of the new world was assured in the light of the rising sun.²⁴

Francis L. Rozsály, S.P.

Queen of Pious Schools College,
Washington, D. C.

NOTES

1 J. Kornis, *Az ismerer apriori elemeni Platonnal* (Budapest 1907) 88. 2 M. Grabmann, *Die Geschichte der scholastischen Methode* (Freiburg 1909) I 73. 3 *De Civ. D.* 8.4; *De Cons. Evang.* 1.7-12; *De Vera Relig.* 3; *Contra Acad.* 3.18; *Ep.* 118. 4 L. Grandgeorge, *Saint Augustin et le néoplatonisme* (Paris 1896) 33. 5 G. Boissier, *La fin du paganisme* (Paris 1909); A. Harnack, *Monasticism: Its Ideals and History and the Confessions of Saint Augustine* (Oxford 1901); *History of Dogma* (London 1897-1899); F. Loofs, "Augustinus": *RE für prot. Th. und Kirche* (Leipzig 1896-1913); L. Gourdon, *Essai sur la conversion de saint Augustin* (Paris 1909); O. Scheel, *Die Anschauung Augustins über Christi Person und Werk* (Leipzig 1901); H. Becker, *Augustin: Studien zu seiner geistigen Entwicklung* (Leipzig 1908); W. Thimme, *Augustins geistige Entwicklung in den ersten Jahren nach seiner Bekehrung* (Berlin 1908); P. Alfarié, *L'évolution intellectuelle de saint Augustin—I: Due Manichéisme au Neoplatonisme* (Paris 1918); Vernon J. Bourke, *Augustine's Quest of Wisdom* (Milwaukee 1947); S. J. Grabowski, *The All-Present God: A Study in St. Augustine* (London and Saint Louis 1953). 6 Grandgeorge, *op. cit.* (supra, no. 4) 51; E. Gilson, *Introduction à l'étude de saint Augustin*¹³ (Paris 1949) 141-147; R. W. Mulligan, "Ratio Superior and Ratio Inferior," *The New Scholasticism* 29 (1955) 1-18. 7 R. W. Inge, *The Philosophy of Plotinus* (New York 1923) I 12. 8 *Ep.* 2 (PL 33.63), 3 (PL 33.65), 12.1 (PL 33.77), 14.3 (PL 33.79); *Contra Acad.* 1.2.4, 1.9.24, 2.3.7, 8, 3.1.1 (*Negotium summum . . . quaerere veritatem*), 3.3.8 (*In philosophia veritatem . . . quaerite et invenietis*), 3.7.16, 3.19.42 (*Sed tamen eliquata est . . . verissimae philosophiae disciplina. Non enim ista huius mundi philosophia, sed alterius intellegibilis*). 9 Cf. Arist. *Metaph.* 2.1, 993 b 20-21, 28 ("Moreover, philosophy is rightly called a knowledge of Truth . . .; hence that also is most true which causes all subsequent things to be true"). 10 *Contra Acad.* 4.20.43 (*Mihi autem certum est nusquam prorsus a Christi auctoritate discedere; non enim reperio valentiorum*); *De Beata Vita* 1.1, 4, 15; *De Ordine* 1.5.13, 8.21, 2.1.1; *Solil.* 1.15.27; *De Immort. An.* 1.1; *De Musica* 4.1.1. 11 *De Lib. Arbit.* 1.9.19, 15.31, 2.19.52. 12 *Solil.* 2.18.32; *De Immort. An.* 8.4; *De Quant. An.* 4.5; *De Musica* 6.17.57; *De Lib. Arbit.* 1.1.1-5, 11.22, 2.5.4, 3.15.42. 13 *De Ordine* 2.7.23; *Contra Acad.* 2.2.5; *Solil.* 1.1.2; *De Musica* 6.9.23; *De Lib. Arbit.* 3.22.63; *De Immort. An.* 12.19; *De Quant. An.* 28.55, 33.74, 34.78; *De Lib. Arbit.* 2.1.1, 2.3-9, 7.25, 17.45-47; *De Musica* 6.15.48-49; *De Mor. Eccles. et Manich.* 1.30.64, 33.73. 14 *De Beata Vita* 1.4, 14; *De Ordine* 1.4.10, 2.2.4. 15 *De Lib. Arbit.* 1.12.24, 3.20.57. 16 *De Quant. An.* 28.55, 33.74, 34.78, 36.80; *De Lib. Arbit.* 2.2.1, 17.45-47. 17 *De Lib. Arbit.* 2.3-9, 7.25. 18 Plotinus, *Enn.* 4.7.10, 1.2.4, 1.6.6, 6.9.10, 1.4.7. 19 Ibid. 3.8.9-10, 6.7.11, 5.3.12, 4.7.5, 4.7.7, 4.2.1, 3.6.1, 4.7.3. 20 Ibid. 3.2.3, 3.2.13, 3.2.1, 3.7.12. 21 Ibid. 1.8.7, 1.8.10-12. 23 Possidius, *Vita Augustini* 28 (PL 32.58). 24 *De Beata Vita* 35-36.

That the last notes of Hellenic poetry in its full purity and authentic tone come from outlying lands or remote hill-fastnesses is something more than an accident. It is a symbol of what was happening to Hellenic life. For the whole movement of that life, and of poetry with it, had become one of decentralization.—Mackail, *Lectures on Greek Poetry*.



Join the

MARCH OF DIMES

JANUARY 2 TO 31



Some German Dramas on Tragic Themes of Classical Mythology

The list of dramas below is a purely tentative one, offered in the twofold hope that it may be found helpful to readers of classical tragedy, and that it will be enlarged by keener students of German literature than the present writer. Since the dramas came to my attention only through incidental readings in the history of German literature, many more items doubtless remain to be added.

Achilles

Friedrich Bertuch, *Polyxena*, 1775. Heinrich von Kleist, *Penthesilea*, 1808. J. G. Zimmermann, *A. auf Skyros*, 1808. J. H. von Collin, *Polyxena*, 1809. R. H. Klausen, *A. auf Skyros*, 1831. Emil Paleske, *A.*, 1835. A. Gerhard, *A.*, 1886. Wilhelm Schmidtbonn, *Der Zorn des A.*, 1909. Elsa Bernstein, *A.* 1910. Hans Jüngst, *A. unter den Weibern*, 1940. J. M. Becker, *A. vor Troja*, 1941.

Ajax

O. F. Gensichen, *A.*, 1873. H. J. Rehfisch, *Die goldenen Waffen*, 1912.

Alcestis

Hans Sachs, *Die getreue Fürstin Alcestis*, 1555. Wolfhard Spangenberg, *A.* 1604. J. L. Prasch, *Die getreue A.*, 1631. J. P. Förtsch, *A.*, 1680. J. U. König, *Die getreue A.*, 1719. J. T. Gustorp, *A.*, 1742. C. M. Wieland, *A.*, 1773. C. H. von Ayrenhoff, *A.*, 1783. H. G. Schmieder, *A.*, 1792. Joseph Richter und J. von Pauersbach, *Die getreue A.*, 1806. J. L. Klein, *A.*, 1860. Hugo von Hofmannsthal, *A.*, 1894. Alois Dreyer, *A.*, 1898. Karl Mönckenberg, *A.*, 1907. Gustav Renner, *A.*, 1910. Robert Prechtle, *A.*, 1918. Hermann Kesten, *Admet*, 1929. H. W. von Waltershausen, *A.*, 1929. Alexander Lernet-Holenia, *A.*, 1946.

Antigone

Oswald Merbach, *A.*, 1839. Adolph Glassbrenner, *A. in Berlin*, 1843. Eugen Reichel, *A.*, 1877. Walter Hasenclever, *A.*, 1917. Max Mell, *Die Sieben gegen Theben*, 1932.

Ariadne

H. W. von Gerstenberg, *A. auf Naxos* 1760. Friedrich Graf zu Stolberg, *Theseus*, 1787. August von Kotzebue, *A. auf Naxos*, 1802. Eberhard König, *A.*, 1909. Hugo von Hofmannsthal, *A. auf Naxos*, 1912. Paul Ernst, *A. auf Naxos*, 1913. E. W. Eschmann, *A.*, 1939.

Atreus

C. F. Weisse, *A.*, 1766. Ludwig Trönte, *A.*, 1929.

Cassandra

Heinrich Zirndorf, *K.*, 1856. Friedrich Gessler, *K.*, 1877. Herbert Eulenberg, *K.*, 1903. Paul Ernst, *K.*, 1915. Wilhelm Becker, *K.*, 1941. Hans Schwarz, *K.*, 1941. Gerda Hagenau, *K.*, 1948.

Clytaemnestra

Hans Sachs, *Die mörderische Königin K.*, 1554. G. A. von Halem, *Agamemnon*, 1796. Michael Beer, *K.*, 1819. Eduard Tempelty, *K.*, 1857. Georg Siegert, *K.*, 1871. Theodor Seeman, *Agamemnon*, 1872. F. A. Ehler, *K.*, 1881. Gustav Kastrop, *Agamemnon*, 1890. Eberhard König, *K.*, 1901. Ernst Hammer, *K.*, 1919. F. Forster, *K.*, 1925. Ilse Langer, *K.*, 1948.

Daedalus

Fritz Dietrich, *D.*, 1949.

Electra

J. J. Bodmer, *E.*, 1760. W. H. von Dalberg, *E.*, 1780. F. W. Gotter, *E.*, 1787. H. Allmer, *E.*, 1872. Hugo von Hofmannsthal, *E.*, 1902. Gerhart Hauptmann, *E.*, 1944.

Europa

Georg Kaiser, *E.*, 1915.

Helena

Nikolaus Lenau, *H.* (fragm.), 1830. Hugo von Hofmannsthal, *Die ägyptische H.*, 1928. Heinrich Rossmann, *H.*, 1944. Otto Bräus, *Im Spiegel der H.*, 1949.

Helenus

Anonymous, *H. und Andromache*, 1813. J. G. Seidl, *H.*, 1843. Eduard Neaner, *Andromache*, 1936.

Heracles

J. B. Michaelis, *H. auf dem Oeta*, 1772. B. J. Koller, *H. travestiert*, 1786. Frank Wedekind, *H.*, 1917.

Hero et Leander

Franz Grillparzer, *Des Meeres und der Liebe Wellen*, 1831.

Hippolytus

Oswald Merbach, *H.*, 1858.

Iphigenia

C. H. Postel, *Die wunderbar errettete I.*, 1699. Johann E. Schlegel, *Orest und Pylades*, 1739. C. F. von Derschau, *Orest und Pylades*, 1757. L. F. Hudemann, *I.*, 1767. F. W. Gotter, *Orest und Elektra*, 1774. J. B. von Alxinger, *I. auf Tauris*, 1785. J. W. von Goethe, *I. auf Tauris*, 1787. Konrad Klevezer, *I. in Delphi, I. s Heimfahrt, I. s Tod* (trilogy), 1843. Karl Schroeder, *I. in Aulis*, 1854. K. F. Hanne-

gieser, *I. in Delphi*, 1854. Friedrich Halm, *I. in Delphi*, 1864. F. A. Bicking, *I. in Aulis*, 1862; *I. in Tauris*, 1863. G. T. Burghardt, *I. in Aulis*, 1865. J. V. Widmann, *I. in Delphi*, 1865. F. A. Bicking, *I. in Argos*, 1873. Ernst Koppel, *I. in Delphi*, 1874. Ernst Lohwag, *I. in Delphi*, 1880. K. W. Geissler, *I. in Delphi*, 1888. Siegfried Anger, *I. in Delphi*, 1898; *I. in Mycene*, 1901. Gerhart Hauptmann, *I. in Delphi*, 1941; *I. in Aulis*, 1942. Egon Vietta, *I. in Amerika*, 1948. Hans Schwarz, *I. in Aulis*, 1948. Ilse Langer, *I. kehrt heim*, 1948.

Medea

F. W. Gotter, *M.*, 1775. Maximilian Klinger, *M. in Korinth*, *M. in Kaukasus*, 1787. Julius Graf von Soden, *M.*, 1814. Franz Grillparzer, *Das goldene Vlies* (trilogy), 1822-1825. Oswald Merbach, *M.*, 1858. Georg Prinz von Preussen, *M.*, 1870. A. von Bernus, *Ded Tod des Jason*, 1912. H. H. Jahnn, *M.*, 1925. F. Forster, *Die Liebende*, 1952.

Oedipus

Hans Sachs, *Die unglückhafte Königin Jokaste*, 1550. Johann Bodmer, *O.*, 1761. Ernst August von Lebens, 1898. Hugo von Hofmannsthal, *O. und die Klingemann, O. und Jokaste*, 1809. Ernst Dohm, *König O.*, 1869. G. Prellwitz, *O. oder des Rätsel des Sphinx*, 1905. Hermann Schlag, *O.* (trilogy), 1909.

Orpheus

Oskar Kokoschka, *O. und Eurydice*, 1926.

Patroclus

Johann Bodmer, *P.*, 1778.

Prometheus

Johann Falk, *P.*, 1803. Robert Schellwien, *Der entfesselte P.*, 1880. F. Cölln, *Der befreite P.*, 1888. Eugen von Jagow, *P.*, 1894. Christian Freiherr von Ehrenfels, *Der Kampf des P.*, 1895. Paul Friedrich, *P.*, 1904. Margarete Huch, *P.*, 1908. Herman Burte (H. Strübe), *P.*, 1932.

Troades

Franz Werfel, *Die Troerinnen*, 1913.

Ulysses

Johann Bodmer, *U.*, 1760. Gerhart Hauptmann, *Der Bogen des Odysseus*, 1914.

Leo Max Kaiser

Loyola University of Chicago

Breviora

Codex Vat. Urb. Lat. 674 (f.1r-f.2r)

In preparing his recent critical edition of the *Periegesis* of Priscian, Paul Van de Woestijne¹ made use of a number of manuscripts which had not been employed by Baehrens in his edition.² Among these is *Codex Vat. Urb. Lat. 674*, a Carolingian manuscript of the tenth century, extending from f.4v to f.22v (designated S). In reporting this manuscript, however, Van de Woestijne made no note of the fact that the same codex contains also (f.1r-f.2r) a portion of the *Periegesis* (lines 85-147) copied by another hand of the same period.³ Since this unreported fragment, though brief, is relatively early, it seems worth while, in the interests of completeness, to publish a record of its variant readings.⁴

The format of the three pages which make up this fragment (henceforth designated s) is much the same as for S itself, with each page composed of 21 lines of text arranged in single columns. The first page (f.1r), containing lines 85-105, has been so badly defaced that only a few scattered words are legible. The last two lines of f.1v (125-126) are also partially illegible. Otherwise the writing is quite distinct.

The portion of s which is legible (40 lines) is hardly sufficient to provide an adequate basis for classification. Its readings are in fairly close agreement with the readings of S, but in three instances it follows the readings of the Van de Woestijne text where S varies: 110, *longe*, where S (although not so reported by Van de Woestijne) has *longae*; 111, *gemino*, where S has *gemina*; and 128, *rursus*, where S reads *sursus*. On the other hand, there are three instances in which S agrees with the established text where s varies: 131, *coercens*, where s (with WNK) has *coerces*; 135, *bosphorus*, where s (with X) has *bosporus*; and 137, *artae*, where s has *arte*. Besides these three, the only other variations from the established text in the legible portions of s are the following two, which are shared by S: 112, *siculi* (found in many manuscripts of all three families), and 134, *at for ad* (which is also the reading of Z).

Chauncey Edgar Finch

Saint Louis University

NOTES

1 Paul Van de Woestijne, *La Périégèse de Priscien* (Brugge 1953). 2 Aemilius Baehrens, *Poetae Latini Minores* 5 (Leipzig 1883) 275-312. 3 For additional information about this codex see Cosimus Stornajolo, *Codices Urbinates Latini* 2 (Rome 1912) 179-180. 4 The author wishes to express his gratitude to the Directors of The Knights of Columbus Foundation for the Preservation of Historic Documents at the Vatican Library, Saint Louis University, for permission to make use of a microfilm copy of Urb. Lat. 674 included among the holdings of the Foundation.

Among Scholarships Offered

American Academy in Rome: a limited number of fellowships in fine arts and classical studies to competent candidates who are citizens of the United States, with a stipend of \$1250 per year, transportation to and from New York to Rome, residence, and travel allowances. Research fellowships with a stipend of \$2500 and residence may also be awarded. Applications for 1956-1957 are due by December 30, 1955: Miss Mary T. Williams, 101 Park Avenue, New York 17, New York.

American Numismatic Society: ten grants-in-aid, each with a stipend of \$500, to qualified graduate students and junior instructors, in the United States and Canada, for study at the fifth ANS Seminar in Numismatics, June through August, 1956. Completed applications must be filed by March 1, 1956: The American Numismatic Society, Broadway between 155th and 156th Streets, New York 32, New York.

American School of Classical Studies at Athens: fellowships with a stipend of \$2000 each to qualified students in classical languages, literature, history, and archaeology, who are citizens of the United States or Canada, for 1956-1957; also, scholarships of \$500 each for the summer session of 1956, for qualified undergraduate and graduate students and teachers. Applications must be received before February 1, 1956: Professor Gertrude Smith, 1050 East 59th Street, Chicago 37, Illinois.

Classical Association of the Middle West and South: a grant of \$250 for study at the summer session of the

That I should employ rime is inevitable, for it has been well said that while one or two rare souls during the course of a generation may write readable blank verse, most men, if they hope to be endured, must resort to the aid of rime.—Charles Cudworth, preface to his *The Odes of Horace* (translated).

American School of Classical Studies at Athens, to be matched with an additional \$250 by the School, for a secondary school teacher of Greek or Latin within the territory of the Association. Letters of application must be filed not later than January 16, 1956: Professor Grace L. Beede, University of South Dakota, Vermillion, South Dakota.

Classical Association of New England: a scholarship of \$200 for the 1956 summer session of the American Academy in Rome, for a secondary teacher who is a member of the Association. Applications must be filed by February 1, 1956: Professor F. Warren Wright, Smith College, Northampton, Massachusetts.

University of Mississippi: several graduate fellowships for the second semester of 1955-1956, available to candidates judged best qualified, regardless of field of study, and carrying a stipend of \$400 for the semester and a remission of non-resident fees. Similar fellowships with a stipend of at least \$800 each, for the full academic year of 1956-1957, are also announced. Filing date for the second semester of the current year is December 4, 1955; for the coming academic year, March 1, 1956: Dean of the Graduate School, University of Mississippi, University, Mississippi.

Vergilian Society—Cumae School of the Villa Vergiliana: the Society plans to offer its members one or more \$250 scholarships in connection with its summer session of 1956. Those interested may write as follows: Professor John J. Savage, 1 Craigie Street, Cambridge, Massachusetts.

Eta Sigma Phi Contests for 1956

For 1955-1956, Eta Sigma Phi, national undergraduate honorary classical fraternity, announces the following four Contests. Further information may be had from the Chairman of Contests, W. C. Korfmacher, Saint Louis University, 3647 West Pine Boulevard, Saint Louis 8, Missouri.

1) Eleventh Annual Essay Contest:

(a) *Subject:* "The Claim of Greek in Liberal Arts College Curricula in the Coming Years of Increased Enrollments."

(b) *Eligibility:* The Contest is open to college undergraduates, enrolled at the time of submission of the paper in a course of Greek or Latin in an approved college or university in the United States or Canada.

(c) *Identification:* Each paper submitted is to be accompanied by an identification page, available in advance from the Chairman of Contests, giving necessary information and including a testimonial from a member of the classics faculty at the contestant's school as to the contestant's right to participate and his fair and original preparation of the paper. There is a limit of five papers from any one school.

(d) *Qualifications:* All papers must be original. Sincerity, definiteness, and originality will be especially considered. Quotations must be duly credited. Format, mode of citation, and the like, must be uniform within the paper. Entries must be typewritten, in double space, on one side only of normal-sized typewriter paper. The maximum length is 2,250 words.

(e) *Dates:* Written notice of a desire to participate, postmarked not later than February 1, 1956, must be sent to the Chairman of Contests. Entries themselves, similarly sent, must be postmarked not later than February 15, 1956.

(f) *Decision:* Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(g) *Prizes:* First, \$50.00; second, \$35.00; third, \$25.00; fourth, \$17.50; fifth, \$12.50; sixth, \$10.00. For its full award, the Contest will require a minimum of fifteen entries, from fifteen different schools.

2) Seventh Annual Greek Translation Contest:

(a) *Content:* The Contest will consist in the sight translation of a passage in Greek chosen with an eye to students in the second year of the language or above. Translations will be written in a two-hour period, under normal examination regulations, in each contestant's own school.

(b) *Eligibility:* The Contest is open to college undergraduates, enrolled at the time of participation in a course in Greek language in an approved college or university in the United States or Canada.

(c) *Identification:* Each paper submitted is to be accompanied by identification page, as in the Essay Contest. There is a limit of five papers from any one school.

(d) *Dates:* Written notice of a desire to participate, postmarked not later than February 1, 1956, must be sent to the Chairman of Contests, who will mail the Contest material in time for the contest day. The Contest will be administered simultaneously in all the participating schools on February 8, 1956. Entries themselves, addressed to the Chairman of

Contests, must be postmarked not later than February 15, 1956.

(e) *Decision:* Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(f) *Prizes:* Six prizes will be offered, as in the Essay Contest, except that any participant placing in both events will receive an added award equal to what he wins in the Greek Translation Contest. For its full award, the Contest will require a minimum of fifteen entries, from fifteen different schools.

3) Sixth Annual Satterfield Latin Translation Contest:

(a) *Content:* The Contest will consist in the original translation of a passage in Latin to be supplied on request by the Chairman of Contests. Translations will be written as normal "out-of-class" work, not as examinations.

(b) *Eligibility:* The Contest is open to college undergraduates, enrolled at the time of participation in an approved college or university in the United States or Canada.

(c) *Identification:* Each paper submitted is to be accompanied by an identification page, as in the Essay Contest. There is a limit of five papers from any one school.

(d) *Dates:* Written notice of a desire to participate, postmarked not later than February 1, 1956, must be sent to the Chairman of Contests, who will mail the Contest materials in ample time for the closing date. Entries themselves similarly sent, must be postmarked not later than February 15, 1956.

(e) *Decision:* Decision as to place will be made by an expert judge, who will identify the papers by code designation only.

(f) *Prize:* A prize of \$25.00 will be given for the best paper.

4) Fourth Annual Chapter Foreign Language Census:

(a) *Content:* The Contest will consist in a report of foreign language credits held by college undergraduates, and these credits will be totalled (with weightings in favor of Greek, Latin, Sanskrit, and Hebrew) according to a system, to be sent on request, by the Chairman of Contests.

(b) *Eligibility:* The Contest is among chapters of Eta Sigma Phi Fraternity, and hence reports will be accepted only from college undergraduates who are chapter members and attending the college or university to which the chapter belongs.

(c) *Identification:* Each report submitted must be signed by the faculty sponsor of the chapter to which the entrant belongs. A chapter may send as many entries as its wishes, but only one award will be given any one chapter.

(d) *Dates:* Written notice of a desire to participate, postmarked not later than February 1, 1956, must be sent to the Chairman of Contests. Entries themselves, similarly sent, must be postmarked not later than February 15, 1956.

(e) *Decision:* As decision on place is a matter merely of mathematical calculation, it will be handled in the office of the Chairman of Contests.

(f) *Prizes:* For the chapter reporting a student with the highest number of points, \$25.00; second, \$15.00; third, \$10.00.

Address: W. C. Korfmacher, Chairman of Eta Sigma Phi Contests, Saint Louis University, 3647 West Pine Boulevard, Saint Louis 8, Missouri.

Classics Emeriti Again in Harness

No small good to the morale of classics teaching personnel can be gained from the knowledge that many in the field continue or return to the classroom after formal retirement at the institutions at which they attain retirement age. Within the foreseeable future, this occurrence will probably be normal. But it is instructive to hear of its operation even today.

Among those who have reached retirement age and are again in the professorial chair, THE CLASSICAL BULLETIN has definite information on the following:

Charles Christopher Mierow, long connected with Carleton College, where he held the unique position of professor of biography and director of the department, accepted this year an invitation to leave his retirement in Colorado and serve as professor of classical languages at Randolph-Macon Woman's College (Lynchburg, Virginia).

Clyde Murley, past editor of *The Classical Journal*, who at the close of the past academic year reached the age for retirement at Northwestern University, is at the present time serving as a John Hay Whitney professor at the University of the Redlands (Redlands, California).

It would be definitely inspirational to see from time to time, in THE CLASSICAL BULLETIN or elsewhere, listings of these

That a 300 spec term" was school prof Saint Lou autumn," February, seventh gr shortly the of the cur placed in a said the c elementary have an in The Sa various of level have tional off place in the Modern watch ver -ancient or private eventual a interest.

veterans who have been called back to service, or who have remained, on invitation, in their own institutions after passing the retirement term.

Foreign Languages in the Grades—Actuation

That a "modern foreign language" would "be taught to 300 specially-selected sixth graders in nine city schools this term" was a cheering bit of news in reference to the public school program in the city of Saint Louis, as announced in the Saint Louis *Globe-Democrat* on September 5, 1955. "Next autumn," the news release continued, "or perhaps as early as February, the language course will be offered to selected seventh graders, and will be extended to some eighth graders shortly thereafter." Foreign language was thus to "be part of the curriculum for the 300 sixth graders who have been placed in accelerated classes for exceptionally bright children, said the city's assistant school superintendent in charge of elementary education, Edward H. Beumer. All these children have an intelligence quotient of at least 125. . . ."

The Saint Louis venture, of course, is, happily, not unique, and a pattern resembling that of Saint Louis is realized in various other areas. Many private schools on the elementary level have maintained foreign language instruction as a traditional offering over long periods. Even Latin has had its place in the grades.

Modern language and classics leaders would do well to watch very carefully for every instance of foreign languages—ancient or modern—on the elementary school level, public or private. A full listing of locations so concerned, with an eventual appraisal of results, would make a project of genuine interest.

Book Reviews

Joseph T. Shipley, editor. *Dictionary of Early English: With a Preface by Mark Van Doren* ("Midcentury Reference Library"). New York, Philosophical Library, 1955. Pp. xiii, 753. \$10.00.

This *Dictionary of Early English* is an interesting book for undergraduates or for their teachers. Each entry consists of a brief essay on the etymology of an interesting word no longer current in English. Material in the entries is drawn from a large number of standard sources, which can be used for scholarly purposes, as this work can not. On the other hand, even the most scholarly and massive *New English Dictionary* does not always provide the interesting mixture of material found here so conveniently processed. Classicists will of course encounter plenty of Latin, flowing not only through the more obvious derivations, but in words like *foin* (the beech-martin, because this animal feeds on the mast of the beech), but the Latin is not always handled masterfully, for in this particular instance, at least, we find the beech identified as *fagum* instead of *fagus*.

Walter Jackson Ong, S.J.

Saint Louis University

Agnes Baldwin Brett. *Museum of Fine Arts, Boston, Catalogue of Greek Coins*. Boston, Museum of Fine Arts, 1955. Pp. xvi, 340; 115 plates. \$25.00.

This is the most important book on Greek coins so far published in America, beautifully illustrated, and well printed by Augustin in Glückstadt, Germany. The late Mrs. Brett specialized on Greek coins for fifty-five years, ever since she and I were fellow students in Athens, in 1901. No one was more qualified to be honorary curator of the classical coins in Boston. No one was better equipped to catalogue in a scholarly way the Greek coins in this fine collection, which has a silver Syracusan decadrachm called a *Damareteion*, because coined from the proceeds of a gold wreath, presented by the Carthaginians to Damarete, wife of Gelon, who secured for them better peace terms (cf. Diodorus Siculus 11.26.3). It commemorates the victory over Carthage at Himera in 480 B.C. It (no. 356) is illustrated in the frontispiece. It is one of the best Greek coins in the world and cost the Museum more than \$10,000. Most of the coins (1769) were secured from E. P. Warren and John Marshall. Regling, *Die Griechischen Münzen der Sammlung Warren* (Berlin 1906), publishes some 1313 of these, and the Boston Museum's *Guide to the Catherine Page Perkins Collection* (1902) has another 550 coins collected by Warren. Other coins come from the Bartlett and Wilbur collections, so that Mrs. Brett's book catalogues with all details and many references, some 2348, all illustrated and eight enlarged—including no. 2276, of

Arsinoe, to which I refer in publishing in *CB* [32 [January 1956] 28] one of my own not known to Mrs. Brett. In this book are coins of Gallia, Italy, Sicily, Numidia, Mauretania, Macedonia, Paenonia, Thrace, Thessaly, Illyria, Epirus, Coryra, Acarnania, Aetolia, Locris, Phocis, Boeotia, Euboea, Attica, Megaris, Aegina, Corinthia, Peloponnesus, Crete, Aegean Islands, Cyrenaica, Tauric Chersonesus, Colchis, Pontus, Paphlagonia, Bithynia, Mysia, Troas, Aeolis, Lesbos, Ionia, Caria, Lydia, Lycia, Pamphylia, Pisidia, Cilicia, Cyprus, Cappadocia, Syria, Phoenicia, Palestine, Persia, Parthia, Elymais, Bactria, India, Egypt, and forgeries. There are appendices, bibliographical material, weight standards, specific gravities, concordances, index of cities, regions, and lists of kings and rulers.

I am surprised not to find references to my *Olynthus*, vols. III, VI, and IX, plates III, 6; IV, 16; VII, 76; XI, 77; XV, 115, pl. IV, 16, 18; XVII, 133; XXXIVa, pp. 292-294, where I have already published, with permission of the Boston Museum, nos. 576-582, 612, 1019, nine coins of the Chalcidians (a commonwealth or confederation rather than a "league"). I have the best collection of such coins, about fifty in all. For Kapsa (544) a reference to *Olynthus* XIV, 407-408, would show that coins prove that the correct name is Skapsa. For Neapolis in Thrace (p. 75) a reference to Tod, *Greek Historical Inscriptions* (Oxford 1948) no. 84, would be better than to the antiquated book of Hicks and Hill. There are no coins of Terone or Megalopolis; see my monograph, "A Hoard of Alexander Coins for Megalopolis" (*American Numismatic Society, Museum Notes* 4 [1950]). Note also relevantly my "Hoard of Silver Coins from Carystus" (*Amer. Num. Soc.* [1952], *Numismatic Monographs*, no. 124). There is only one coin (1365) of Sinope (I have more than forty). There is only one tetradrachm from Cos with magistrate's name (2022). I have several with new names such as Nicagrias.

Greek coins are works of art, but they are also a great source for the history of the Greek city-states. This scholarly book with coins from nearly every part of the Greek world is indispensable to the classicist, historian, archaeologist, and numismatist.

David Moore Robinson

University of Mississippi

Two Biblical Translations: James A. Kleist, S.J., and Thomas J. Lynam, S.J., *The Psalms in Rhythmic Prose*. Milwaukee, The Bruce Publishing Company, 1954. Pp. xii, 236. \$4.00. James A. Kleist, S.J., and Joseph C. Lilly, C.M., *The New Testament: Rendered from the Original Greek, with Explanatory Notes*. Milwaukee, The Bruce Publishing Company, 1954. Pp. xii, 690; 3 maps. \$5.00.

The two volumes here under brief and obviously inadequate review are a signal contribution to scriptural translation. Both show the masterly hand and deep scholarly insight of the Reverend James A. Kleist, S.J., who at the time of his death in 1949 was a professor of classical languages at Saint Louis University. Both have the good fortune of a second scholar's notable collaboration. Some two years before his demise Father Kleist asked his colleague, the Reverend Thomas J. Lynam, S.J., now associate professor of religion at Saint Louis University, to collaborate with him on *The Psalms in Rhythmic Prose*; after Father Kleist's death, Father Lynam carried the work through to its present happy conclusion. The translation is "based on the authorized Latin version rendered from the original texts by members of the Pontifical Biblical Institute" (title page). It "is offered as a book for meditative reading and prayer. For this reason, footnotes and other scholarly apparatus have been kept to a very minimum" (p. v).

The translators have appreciated the great difficulties of their task; while realizing that the "Psalms form the very heart of the old Hebrew poetry," they have used English prose, but with a borrowing from poetry, "in that the prose has introduced into it a stress, a rhythm" (p. v). Above all, without sacrifice of dignity, they have sought to make their renderings modern and intelligible. Note the effectiveness of these lines from the hundred and twenty-first psalm (6-9, p. 205):

O pray for the peace of Jerusalem!
May all that love you be secure!
May there be peace within your walls,
and safety in your stately homes!
For the sake of my brethren and my friends
I will say: "Peace be to you!"
For the sake of the house of the Lord our God
I will pray: "May all be well with you!"

The New Testament, actually earlier in publication date within 1954, is, in a sense, a memorial to three distinguished men. Its "General Foreword" is the work of Father Kleist (pp. v-viii). Its "Preface" is by the late Reverend Joseph Husslein, S.J., of Saint Louis University, long the General Editor of the *Science and Culture Series* (pp. ix-x). And the second of the two translators is the late Reverend Joseph L. Lilly, C.M., who at the time of his death in 1952 was assistant professor of the New Testament exegesis at The Catholic University of America, and a distinguished scriptural scholar.

Part One of the volume contains the four *Gospels*, as translated by Father Kleist; Part Two, the *Acts of the Apostles*, the *Epistles*, and the *Apocalypse*, as translated by Father Lilly. Notes to the four *Gospels* "were largely composed by the Rev. Henry Willmering, S.J." (p. ix); but Father Lilly supplies "the notes for his section" (p. x). The translation goes back to the Greek text. Both translators, as in *The Psalms*, have striven for a version at once dignified, modern in idiom and expression, and intelligible.

Examples of their success appear constantly. Note, too, in the following selection from the *Magnificat* (Lk. 1.46-49, p. 149), the lyric loveliness:

"My soul extols the Lord;
and my spirit leaps for joy in God my Savior.
How graciously he looked upon his lowly maid!
Oh, behold, from this hour onward
age after age will call me blessed!
How sublime is what he has done for me—
the Mighty One, whose name is 'Holy'!"

Note, too, the clarity of a rendering like the following from Saint Paul (*Rom.* 13.11-14, p. 404):

"And do this with due regard for the time, for it is now the hour for you to rise from sleep, because now our salvation is nearer than when we came to believe. This night is far advanced; the day is at hand. Let us, therefore, lay aside the deeds prompted by darkness, and put on the armor of light. Let us conduct ourselves becomingly as in the day, not in revelry and drunkenness, not in debauchery and wantonness, not in strife and jealousy. But put on the Lord Jesus Christ, and take no thought for your lower nature to satisfy its lusts."

The versions of *The Psalms* and the *New Testament* are a notable achievement in biblical translation. The place of each should be happily and permanently assured.

William Charles Korfmacher

Saint Louis University

Multifarium, multisque modis olim Deus loquens patribus in prophetis; novissime diebus istis locutus est nobis in Filio, quem constituit heredem universorum, per quem fecit et saecula. *Hebr.* 1.1-2.

Salvator noster, dilectissimi, hodie natus est: gaudeamus. Neque enim fas est locum esse tristitiae, ubi natalis est vitae; quae, consumpto mortalitatis timore, nobis ingerit de promissa aeternitate laetiam. Nemo ab hujus alacritatis participatione secernitur. Una cunctis laetitiae communis est ratio: quia Dominus noster, peccati mortisque destructor, sicut nullum a reatu liberum reperit, ita liberandis omnibus venit.—From a sermon of Pope Saint Leo I; used in the *Breviarium Romanum*, second nocturn, Christmas Day.

An ode of Pindar is composed of various elements which are nowhere else so blended in literature, and which in the actual life of Hellas were nowhere so vividly brought together as at Olympia.—Sir Richard C. Jebb, *The Growth and Influence of Classical Greek Poetry*.

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